

## Music Department 2011 Annual Assessment Update

### I. Mission Statement, Program Goals, Student Learning Outcomes, Curriculum Map, AND Multi-Year Assessment Plan

a.) At the suggestion of the PRC we combined our vision statement with the existing mission statement to create a new Mission Statement which was updated 2/9/2011:

[http://www.westmont.edu/\\_academics/departments/music/ProgramReview\\_000.html](http://www.westmont.edu/_academics/departments/music/ProgramReview_000.html)

b.) The music department has no declared Program Learning Outcomes

c.) We dropped the fourth Student Learning Outcome, "Christian Virtues And Practices", from our outcomes chart. We decided that although we teach this outcome it is difficult to gather data and to assess this particular outcome. We also added action verbs to all three of the remaining outcomes.

[http://www.westmont.edu/\\_academics/departments/music/ProgramReview\\_000.html](http://www.westmont.edu/_academics/departments/music/ProgramReview_000.html)

d.) Multi-Year Assessment Plan (appendix)

[http://www.westmont.edu/\\_academics/departments/music/ProgramReview\\_000.html](http://www.westmont.edu/_academics/departments/music/ProgramReview_000.html)

### II. Follow up on Action Items identified in previous report

a.) we updated the Mission Statement (see above letter a.)

b.) we added action verbs to the SLO's (see above letter c.)

c.) we dropped the fourth Student Learning Outcome (see above letter c.)

d.) Michael Shasberger is making sure that assessment practices are tied to NASM criteria and standards

e.) Phil Ficsor is working with Greg Smith to show data relative to juries in a format of a table, for ease in reading and understanding.

f.) we called a meeting with John Blondell and Tatiana Nazarenko to discuss the PRC response, minutes of that meeting are included in the appendix.

### III. 2011 Focus

Our department's student learning outcome in the area of music literacy is assessed through students' performance in the second course of our two-course sequence in the history of western music, MU 121, taught each spring. Music literacy is assessed via classroom discussions, papers, presentations, and exams. Our students are expected to perform at the developing level.

1. The data for this year's assessment was gathered from the eleven students enrolled in MU 121 in the spring of 2011.

2. The benchmark for this outcome is: 80% of students will achieve an average score of at least 80% on papers, presentations, and exams.
3. The instruments used to gather data were the three exams given in the course, each of which includes a score identification portion, best geared to assesses music literacy, as well as student research papers and presentations. These instruments are attached as appendices.
4. The simplest way to determine whether students in MU 121 have achieved this benchmark is to look at the final grades in the course, which are determined by students' performance on quizzes, exams, papers, and presentations. To a small degree, students' attendance and preparation for class are also factors.

Seven students of the eleven enrolled in Music 121, or 67%, achieved a composite score of 80% or greater in the course. By this measure, we were 13% below our benchmark of 80%. A more positive result is seen, however, when the data is viewed differently. The average of the composite scores of all the students was 84%, above the 80% benchmark score.

Final scores for the course are in the appendix.

In order to assess music literacy more specifically, students' performance on the portions of the exams that directly measured their ability to identify the titles and composers of music scores was assessed independently. As a comparison, this was also done for the first course of our sequence in the history of western music, MU 120, taught in the fall.

In all three of the exams offered in MU 120 in the fall, students achieved below our benchmark. Of the eleven enrolled in that course, only five, or 45% achieved better than 80% on the first exam, the same number achieved better than 80% on the second exam, and only four, or 36%, achieved better than 80% on the third exam.

Happily, things improved in the spring. Of the eleven students enrolled in MU 121, nine, or 82%, achieved better than 80% on the first exam, ten, or 91% achieved better than 80% on the second exam, and eight, or 73% achieved better than 80% on the third exam. By this measure, we all but achieved our benchmark in music literacy in the spring of 2011.

The results indicating student performance on the score identification portions of exams in MU 120 and MU 121 are in the appendix.

## Interpretation

What could account for the vast improvement in the ability to identify music scores by the spring semester of the music history sequence? While the class roster had changed, in that three of the eleven students who had taken

MU 120 in the fall were replaced by three others in MU 121, the new students in MU 121 were not stronger academically than those they replaced. Probably a combination of factors was at play. On one hand, the literature encountered in the spring, from the common practice period, was stylistically more familiar to students than the music encountered in the fall.

On the other hand, by spring the students had gained experience in reading scores and in knowing how to identify them, which is, after all, one of the goals of the music history course sequence. It would appear that the teaching strategies employed not only in the music history sequence, but in other facets of our music curriculum, from music theory classes to ensembles, are resulting in the development of music literacy we desire for our students.

### Closing the Loop

The simplest and most direct means for assessing music literacy likely involves quantifying students' performance on the portions of the exams that directly measure their ability to identify the titles and composers of music scores. We will consider this method for the coming year.

### IV. Next Steps

- a.) Our plan for 2011-2012 is to work on our student learning outcome related to ensemble performance: Develop Technical and Musical Expertise:  
Ensemble Performance
- b.) To continue to work toward developing data relative to juries in a format of a table, for ease in reading and understanding.
- c.) To continue to work toward developing assessment practices that are tied to NASM criteria and standards.
- d.) We desire to add a new concentration to our major entitles: Music and Worship (appendix)
- e.) See closing the loop above.

### V. Appendices (separate folder on the server: Assessment Data: 2011-Appendices)